

4-9-2014

Guest Artist in Recital

Nadia Shpachenko

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Guest Artist in Recital Nadia Shpachenko, Piano

April 9, 2014



SPRING 2014 calendar highlights

february

February 6

President's Piano Series

Alexander Toradze and Vakhtang
Kodanashvili, duo piano concert

February 7

University Singers Post-Tour Concert

Stephen Coker, Conductor
Carol Neblett, Associate Director

February 8

Guest Artists in Recital

Bruce Sledge, tenor with Cheryl Fielding, pianist

February 13-15, 20-22

A Night of Noh Theatre

Conceived and Directed by Tamiko
Washington

march

March 2

Guest Artists in Recital - Third Wheel Trio

Laura Stoutenborough, clarinet; Karin Kantenwein
Fabiero, flute; and Rebecca Rivera, bassoon

March 6

President's Piano Series

Jeffrey Siegel, piano

april

April 3

President's Piano Series

Christina and Michelle Naughton, piano

April 4

University Choir & University Singers in Concert

Stephen Coker, Conductor

April 5

Artist-in-Residence in Recital

Milena Kitic, mezzo-soprano with Vivian Liu, pianist

April 10-12

Concert Intime

Directed by Alicia Guy

April 10-12, 17-19

***Machinal* by Sophie Treadwell**

Directed by Matthew McCray

April 11

Chapman University Wind Symphony

Christopher Nicholas, Music Director & Conductor

April 25-27

Opera Chapman: *Le Nozze di Figaro* (*The Marriage of Figaro*)

In collaboration with the Chapman Orchestra

Peter Atherton, Artistic Director

Carol Neblett & David Alt, Associate Directors

Daniel Alfred Wachs, Conductor

may

May 7-10

Spring Dance Concert

Directed by Nancy Dickson-Lewis and
Jennifer Backhaus

May 10

Sholund Scholarship Concert

Hall-Musco Conservatory of Music
Showcase Performance

May 15

Beethoven: The Finale

The Chapman Orchestra partners with The
Orange County Youth Symphony Orchestra
Daniel Alfred Wachs, Conductor

CHAPMAN UNIVERSITY *Hall-Musco Conservatory of Music*

presents a

Guest Artist in Recital: Music for a New B'ak'tun

Nadia Shpachenko-Gottesman, piano

April 9, 2014 ■ 7:30 P.M.

Salmon Recital Hall

Program

Finger Songs for Solo Piano (2013)

Peter Yates
(b. 1953)

Mood Swing
Gambol
Mysterious Dawn
Brave Show
All Better

Part Suite-a for Solo Piano (2013)

Tom Flaherty
(b. 1950)

Passacaglia
Lullabande
Scherzoid

Cretic Variations for Solo Piano (2013)

James Matheson
(b. 1970)

Picture Etudes for Solo Piano (2013)

Adam Schoenberg
(b. 1980)

Three Pierrots
Olive Orchard
Miró's World

Airdancing for Toy Piano, Piano, and Electronics (2013)

Tom Flaherty

Program Notes

Finger Songs

In these pieces various means are used to bring to the keyboard the syllabic accents, timbres and articulations of speech or vocal music. Off-beat dissonances resolve to on-beat pure tones. Syncopations flicker around beats present or implied. Here and there, a silence carries an accent. Moods range from childlike, to adolescent, to aged reflection. One piece – the listener is to guess which – is a transcription of a song written by the composer at age seventeen. The inspiration throughout is the wonderful musicianship of the dedicatee, Nadia Shpachenko – though as composing progressed, the antics of her wise and impish twins, Ace and Mondy, began to work their way into the proceedings.

–Peter Yates (2013)

Part Suite-a

Part Suite-a scrambles elements familiar from Baroque suites and partitas with other musical flavors. The introductory “Passacaglia” follows the usual form of a passacaglia, which is unified by a repeating bass line and series of chords. Here the seven-measure phrase consists of the same six-note chord throughout, in seven different voicings. The phrase gradually speeds up. “Lullabande” features the strong second beat of the sarabande in a mostly serene lullaby. “Scherzoid” is generally playful, in the manner of scherzo, though it is perhaps occasionally threatening, in a friendly sort of way.

Part Suite-a was written for Nadia Shpachenko, whose sparkling musicality is a constant inspiration.

–Tom Flaherty (2013)

Cretic Variations

The cretic foot, in poetic meter, consists simply of the stress pattern *long-short-long*. As in, say, the childish taunt “lah di dah” or Shakespeare’s “Shall I die? Shall I fly?” - not, most would admit, among his best works. Something about this rhythm - a bit sing-songy - lends itself better to Dr. Seuss than to more serious poetic endeavors. It is simple, and almost inherently playful.

At the same time, in music, this simple rhythm is enormously versatile, and can be alternately thunderous and playful, melancholy and spirited. *Cretic Variations* explores this basic rhythm and its expressive potential exhaustively - there is scarcely a measure in which this rhythm or some closely-related version of it is not sounding somewhere on the instrument.

–James Matheson (2013)

Picture Etudes

In November of 2011, I received a commission from the Kansas City Symphony and the Nelson-Atkins Museum of Art to write a 21st-century *Pictures at an Exhibition*. The idea seemed both intriguing and ambitious, and given my own interest in visual art, I welcomed the challenge. After conceptualizing the piece for six months, and visiting the Nelson-Atkins on three different occasions, I decided to compose a series of studies.

Program Notes

Unlike Modest Mussorgsky, who set all of his movements to the work of Viktor Hartmann, my piece brings eight seemingly disparate works of art to musical life. In honor of Mussorgsky and his original work (for solo piano), four of the ten movements were conceived in the form of piano etudes and later orchestrated.

After the symphonic version (*Picture Studies*) was finished, I returned to the original drafts of the piano etudes and completed *Picture Etudes*. Creating this series pushed me in a new direction and allowed me to grow as an artist in the most unexpected ways. A special thank you to pianists Daniel Spiegel and Nadia Shpachenko.

The following impromptu notes were jotted down from initial impressions and repeated viewings of the artwork, after my selections had been made. These original notes helped dictate the form, style, and musical arc of each movement, and ultimately the entire piece.

Three Pierrots (based on Albert Bloch's painting, *Die Drei Pierrots* Nr. 2): Comedic, naïve, and excited. A triad will represent the three Pierrots, and throughout the movement the triad will be turned upside down, on its side, and twisted in every possible way. The form will be through-composed. End big.

Olive Orchard (Vincent Van Gogh's painting, *Olive Orchard*): Extended impressionism. Colorful, full of love. Perhaps a meeting place for two lovers. Start thin, gradually build to an expansive texture, end colorful. ABC (C references A to show the organic growth of the piece).

Miró's World (Joan Miró's painting, *Women at Sunrise*): Child-like, yet delirious. There appears to be a sexually ambiguous tone. Try something new, spontaneous, bouncy, tribal, and raw.

—Adam Schoenberg (2013)

Airdancing

As I worked on this piece, images of falling, floating, and flying often came across my computer monitor. Stunning videos of Felix Baumgartner's recent jump from space, the second stage of a rocket falling from the edge of space into the ocean, and people jumping off cliffs in wing suits were in the back of my mind as I began the piece. The fascinating and unprecedented video of a giant squid swimming in its natural habitat was released as the piece progressed. All these images seem to have woven themselves into the texture of the piece; many of the musical gestures fall or float. On the other hand, the pitches, rhythms and sounds of the music itself often turn to frenzied dance.

All the electronic sounds are fairly simple manipulations of toy piano samples. Most of the pitches in the piece come from the first chord in the piano part.

Airdancing is dedicated to Nadia Shpachenko and Genevieve Feiwen Lee. Their artistry is the real inspiration for the piece.

—Tom Flaherty (2013)

About the Artists

Pianist **Nadia Shpachenko-Gottesman** has performed extensively in solo recitals and with orchestras in major venues across North America, Europe and Asia. Described by critics as a "truly inspiring and brilliant pianist...spellbinding in sensitivity and mastery of technique," she recently toured Mexico with Orquesta de Baja California, performed with the Kharkov Philharmonic, the Ukrainian National Symphony and the Ukrainian National Radio Symphony Orchestras in Ukraine and the San Bernardino Symphony Orchestra in California. An enthusiastic promoter of contemporary music, she has given world and national premieres of numerous piano, string piano and toy piano works by composers such as Elliott Carter, Henry Cowell, George Crumb, Tom Flaherty, Yury Ishchenko, Leon Kirchner, Dave Kopplin, James Matheson, Adam Schoenberg, Alexander Shchetynsky, Iannis Xenakis, Peter Yates, and others. As a distinguished chamber musician, Dr. Shpachenko has most recently collaborated with such renowned artists as Emanuel Borok, Martin Chalifour, Kevin Fitz-Gerald, David Korevaar, Genevieve Lee, Julie Landsman, Ronald Leonard, Jerome Lowenthal, Victor Rosenbaum, and the Biava String Quartet.

Dr. Shpachenko is currently Associate Professor of Music at Cal Poly Pomona University, Adjunct Professor of Music at Claremont Graduate University, and piano faculty at the Montecito International Music Festival. In addition, she has recently served as visiting faculty at Pomona College, guest lecturer at the California Institute of the Arts, Artist in Residence at the University of Nevada Las Vegas, and Associate Faculty at the Sarasota International Music Festival. Winner of many international piano competitions, Dr. Shpachenko performed at the International Holland Music Sessions, Aspen, Cliburn, Manchester, Orford, Sarasota, Music Academy of the West, Tel-Hai, and Saluzzo International Music Festivals. She completed her DMA and MM degrees at the University of Southern California, where she was awarded the title of Outstanding Graduate. Her principal teachers included John Perry, Victor Rosenbaum, and Victor Derevianko.

Please visit www.ullanta.com/nadia to learn more about Dr. Nadia Shpachenko and listen to some of her performances.

Peter Yates is a composer and guitarist. He has recorded and performed as a soloist and as a member of the Elgart/Yates Guitar Duo since 1975, making 15 European tours and premiering more than 100 works. The Elgart-Yates Duo have co-written a pioneering book on the prepared guitar and were selected by the National Endowment for the Arts "Arts America" International Touring Roster, and have performed at venues ranging from Lincoln Center and Italian Radio (RAI) to the jazz clubs of Salzburg and Brussels. In addition to composing many pieces for one or more guitars, his work includes two staged operas with original sets and artwork, chamber music and a film-cantata. Yates has received grants or awards from the California Arts Council, the USIA, the Swiss Helvetica Fund, Danish State Arts Commission, the Santa Monica Arts Council, and the NEA.

Yates studied guitar under the late Theodore Norman at UCLA, where Yates received his

About the Artists

M.F.A. in guitar performance. He received his D.M.A. in composition from the Claremont Graduate University. Yates is Professor of Music at Cal Poly Pomona, where he directs the guitar ensemble and teaches music theory, and an Adjunct Assistant Professor of Guitar at UCLA.

Tom Flaherty has received grants, prizes, awards, and residencies from the National Endowment for the Arts, National Endowment for the Humanities, American Music Center, the Pasadena Arts Council, the Massachusetts Council for the Arts and Humanities, the Delius Society, the University of Southern California, Meet the Composer, and Yaddo. His music can be heard on the Bridge, Albany, Klavier, SEAMUS, Capstone, and Advance labels.

Published by American Composers Editions, G. Schirmer, Inc., and NCI Publications, his music has been performed throughout Europe and North America by such new music ensembles as Volti and Earplay in San Francisco, Dinosaur Annex in Boston, Speculum Musicae, and Odyssey Chamber Players in New York, Concorde in Dublin, Gallery Players in Toronto, XTET and Ensemble GREEN in Los Angeles; and by such performers as soprano Lucy Shelton, guitarists David Starobin, Peter Yates and Matthew Elgart, organist William Peterson, and pianists Genevieve Feiwen Lee, Susan Svrček, Charlotte Zelka, Nadia Shpachenko, Aron Kallay, Vickie Ray, and Karl and Margaret Kohn.

A member of Quartet Euphoria, he is currently John P. and Magdalena R. Dexter Professor of Music at Pomona College and is an active cellist in the Los Angeles area.

Brooklyn-based composer **James Matheson** (b. 1970) has rapidly emerged as one of the most distinctive, vital, and creative musical voices of his generation. Among his recent commissions are works for the New York and Los Angeles Philharmonics, the Chicago and Albany Symphony Orchestras, Carnegie Hall and the Borromeo String Quartet. The American Academy of Arts and Letters honored him in December, 2011, with the Charles Ives Living, an award of \$100,000 a year for 2 years (2012-2014).

In September of 2009, James joined the Los Angeles Philharmonic as Director of the LAP's innovative Composer Fellowship Program. He is also Artistic Director of Neighborhood Classics at P.S. 142, a concert series that raises money for one of New York's most underserved schools through concerts aimed at promoting classical music in the local community.

In addition to the Ives Living, Matheson has received fellowships and awards from the Guggenheim Foundation, the Bogliasco and Sage Foundations, ASCAP, and the Robbins Prize. Published by Theodore Presser Company, Matheson has held residencies at Yaddo and the Liguria Study Center, and has been a fellow at the Aspen Music Festival and the Norfolk Chamber Music Festival.

About the Artists

Upon completing his Doctorate at The Juilliard School in 2010, **Adam Schoenberg** has received commissions from the Aspen Music Festival & School, Atlanta Symphony Orchestra, Kansas City Symphony, Lexington Philharmonic, and Los Angeles Philharmonic, to name a few.

Recently appointed the 2013/14 Composer-in-Residence of the Lexington Philharmonic, Schoenberg was the first Composer-in-Residence for the Kansas City Symphony under Michael Stern's tenure (2012/13 season). Additional residencies include the Atlanta School of Composers, Aspen Music Festival and School's M.O.R.E program, a position he has held since 2010, and the 2012 BMI Composer-in-Residence for the Blair School of Music at Vanderbilt University. He was a 2009 and 2010 MacDowell Fellow, and was the First Prize winner at the 2008 International Brass Chamber Music Festival for best Brass Quintet. In 2007, Schoenberg was awarded ASCAP's Morton Gould Young Composer Award, Juilliard's Palmer-Dixon Prize for Most Outstanding Composition, and a Meet the Composer Grant. He also received prizes from the American Academy of Arts and Letters, ASCAP and the Society for New Music.

A committed educator, Schoenberg is on faculty at UCLA where he teaches composition, orchestration, and theory. In 2012, Adam Schoenberg entered into a publishing agreement with Ricordi London (part of the Universal Music Publishing Classical group) as their first-ever American classical composer.

Opera Chapman
in collaboration with The Chapman Orchestra
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Le Nozze di Figaro

(The Marriage of Figaro)

Peter Atherton, *Artistic Director*
Carol Neblett & David Alt, *Associate Directors*
Daniel Alfred Wachs, *Conductor*



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